



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

nationality, rather more than half the exhibitors were British. America, France, and Germany had each about a score of representatives, Holland, Italy, Belgium, and Scandinavia each about ten, and there were a few Spaniards and Slavs. Thus if one makes allowance for the fact that the society was founded in England it deserved its style of international. If, however, one did not know the particulars just given one would get the international idea from the catalogue rather than from anything that differentiated the exhibits. In most countries art has almost ceased to have any real national character.



SYMBOLIC FIGURE  
By Stacy Tolman

## GLEANINGS FROM AMERICAN ART CENTERS

A society has been organized with the object of stimulating interest in art in St. Louis, which has been the home of a number of men whose names are well known in the art world, but who, through lack of encouragement while there, sought other fields and achieved the fame which might have added to the glory of the city. The society is formed not so much to afford direct material benefit to resident artists, as for the broader purpose of making the city the art center of the Southwest by holding out such attractions to artists as will induce them to make their homes there. In this it has the support of the prominent local artists, who have become members in an advisory capacity. They believe the stimulus given art interests by the recent Exposition, makes this movement most opportune. Briefly outlined, the plan is to devote the dues, and all funds acquired by the society, to the purchase of meritorious work produced by local artists. These productions will be placed in schools, libraries, and other local public institutions, remaining, however, the property and under the control of this society. The selection for purchase, and the

disposition of these works of art, are to be determined by the members of the society, who reserve the decisive voice in all matters.

✱ The first prize, amounting to three hundred dollars, for the best painting in the Worcester Art Museum's seventh annual exhibition was awarded to Edmund C. Tarbell for his picture, entitled "Rehearsal in the Studio." This is one of our few summer exhibitions, and it is contributed to by many of the leading American artists.

✱ The statue of "The Puritan," by Augustus St. Gaudens, recently presented to Philadelphia by the New England Society of that city, has been erected on the south plaza of the City Hall. One of the inscriptions is "Plymouth, 1620." This, in the opinion of many, seems hardly in keeping with the title of the work, since there is a decided distinction between the Pilgrims of Plymouth and the Puritans of the Massachusetts Bay Colony. The associations of the site are the reverse of appropriate for a statue typifying the traditional New England spirit of free government and lofty spiritual faith.

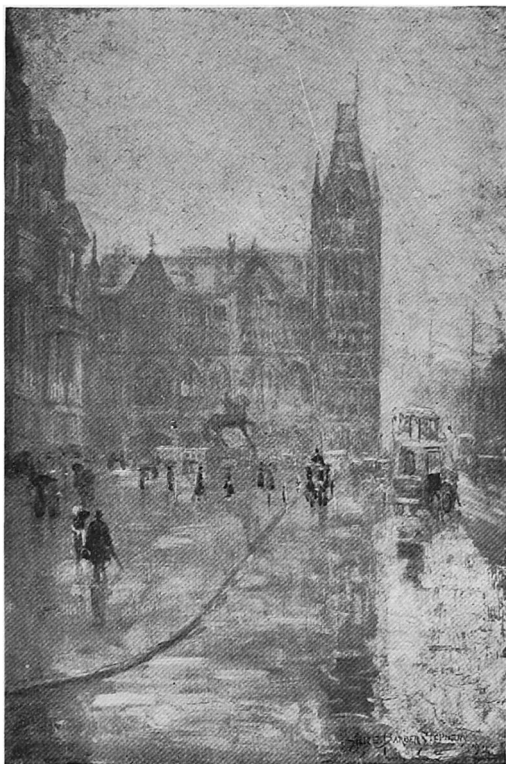
✱ Five large mural decorations have been painted for and given to the John Sartain public school in Philadelphia by five women painters. These are the first mural decorations specially designed to fit into the architectural construction of a municipal school. The subjects are "The Early Age of Astronomy," by Kathryn Schmidt; "The Early Age of Teaching," by Alice M. Boner; "The Early Age of Metallurgy," by Alice Mumford; "The Early Age of Diplomacy," by Elizabeth Burton; and "The Early Age of Music," by Nancy M. Ferguson. The Public Ledger says that the most satisfactory of the group, considered purely as mural decoration, is the painting by Miss Boner, which, unfortunately, on account of the illness of the young painter, is still in an unfinished state.

✱ Miss Florence Este, a Philadelphia artist, residing in Paris, has painted a decorative panel, to be placed over the stage in the lecture-room of the Pennsylvania Academy of the Fine Arts. It will complete the decorations of the room, all painted by students or former students of the academy. This decoration by Miss Este was lately shown in the new salon exhibition in Paris.

✱ Eastern critics of art are giving Arthur B. Davies place as the foremost painter of America. Others go farther and recognize in him one of the great painters of the world not only of to-day, but of the age that produced the masters. Recently Boston and New York have given the man a meed of praise that sanctions the judgment of the few who, ten years ago, said that Davies was the coming great painter of his generation. The few then said this, but the many doubted and hesitated not to voice their doubt. The many granted talent, occasional color flashes of genius, and some power of technique, but they held idle the prophecies of those who if the verdict of to-day be true saw, at the outset, more keenly than themselves.

✱ The National Sculpture Society, of which D. C. French is presi-

dent and J. Q. A. Ward honorary president, lately issued a pamphlet in which is pointed out the wisdom from a business point of view of spending money upon the art decoration of public buildings and cities. The sums devoted by France and Italy to statuary, painting,



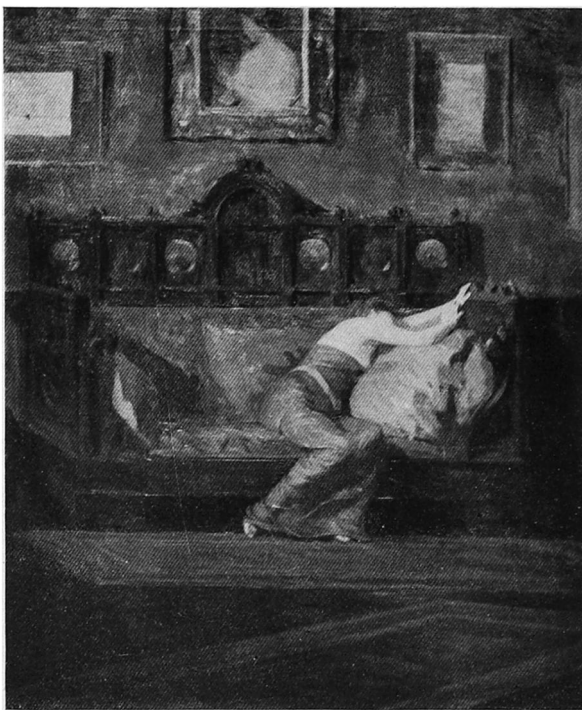
PENNSYLVANIA RAILROAD STATION  
From a Painting by Alice Barber Stephens  
(Recently elected Vice-President of Plastic Club)

and other embellishment of various national monuments are contrasted with the meager appropriations made for similar purposes in this country. France alone, declares the writer of the pamphlet, derives an income of \$150,000,000 a year from the foreigners who go there to study and admire her art work. A plea is made for the enactment of laws providing for a certain proportion of the cost of every public building to be expended in art work—sculpture, painting, stained glass, etc. In even the most elaborate of our buildings, the Congressional Library, the art work represents but seven per cent of the total cost. In the new Hotel de

Ville of Paris it is nearly double that. In this matter it is contended that America cannot do better than to emulate Europe.

✿ For the last two years the soldiers' monument and the Curtin statue committee has been trying to decide the kind of memorial it wanted to erect in the public square in Bellefonte. Several models were made, but none seemed to prove entirely satisfactory. At last

the matter has been definitely settled, and the contract awarded to the Van Amringe Granite Company, of Boston, Massachusetts, the price being thirty-three thousand dollars. Work has been commenced, and it will take a year to complete the edifice. The design was selected by a special committee composed of Governor Penny-



DESPAIR

By Ralph Clarkson

(Recently elected Vice-President Society of Chicago Artists)

packer, General James A. Beaver, Senator A. E. Patton, General John I. Curtin, Captain C. T. Fryberger, John A. Daley, and County Commissioners A. V. Miller, P. H. Meyer, and John G. Bailey.

✿ The following pictures were sold from the seventeenth exhibition of the Boston Society of Water-Color Painters: "A Headland, Evening," by S. P. R. Triscott; "Winter," by S. P. R. Triscott; "Near the Sea," by S. P. R. Triscott; "Rainfall at Sunset," by William P. Burpee; "A Turn in the River," by William P. Burpee; "Eve-

ning Shadows," by J. Ambrose Prichard; "An Early Snow," by F. T. Stuart; "At Low Tide," by William J. Bixbee; and one other picture by J. Ambrose Prichard, which was purchased by the Boston Art Club.

✱ The list of pictures sold at the Academy exhibition in Philadelphia follows: William M. Chase, two still-lives, "An English Cod," sold to the Corcoran Gallery of Washington, and "American Fish," a private sale; Maxfield Parrish, "Villa la Gamboraia"; "Early Spring," Charles Morris Young; "Zadkiel," John R. Conner; "The Brittany Orchard," Albert Worcester; "The Reader," Eleanor Abbott; "Spring Mood," George Sauter; "Noël," Walter Nettleton; "Trinity Building," Joseph Pennell; "The Ships," Anita Leroy; "Italian Woman and Child," Ella Hergesheimer; and a little figurine called "A Bashful Boy," by Caroline Peddle Ball.

✱ The following pictures were sold at the annual water-color exhibition of the Philadelphia Art Club: "Blizzard," James B. Sword; "French Peasant Women" and "Sheep," Laura Craven; "Loving Stitches," W. W. Gilchrist, Jr.; "Hilletee and Yannettee," May A. Post; "A Cellar," Gertrude Kay; "Boys in Dory," Winslow Homer; "Man with the Spade," George R. Brill; and "A Red Rose," Jennie Brownscombe.

✱ The John Sartain public school in Philadelphia is to be decorated with a series of large mural paintings, the supervision of the work being in charge of Miss Emily Sartain, principal of the School of Design for Women, and daughter of the well-known artist for whom the new building is named. One of the wall paintings, "The Early Age of Astronomy," by Miss Katherine Schmidt, is already completed; "The Early Age of Music," by Miss Nancy Ferguson; "The Early Age of Teaching," by Miss Alie Boner; and "The Early Age of Diplomacy," by Miss Elizabeth Burton, are the titles of other compositions in the series of works to be installed. Miss Sartain is painting a portrait of her father which will be placed in the school in the center of a panel of his engravings.

✱ Minnesota will have a permanent art exhibition in the rooms of the state art society at the new capitol. Negotiations are now being made by members of the art commission to secure loan exhibits from time to time so that the walls of the state art society's room may always be filled with choice works of art. It has been demonstrated to the members of the state art society that such an exhibition would be a success.

